

ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General



This exhibition has been assembled by the University Art Gallery and the Department of Classics, State University of New York at Albany in honor of Dr. Vassos Karageorghis, Director of the Department of Antiquities, Government of Cyprus. Dr. Karageorghis, who serves as Adjunct Professor of Classical Archeology at Albany, has recently published *Cyprus (Archaeology Mundi, Geneva, 1968)* and *Salamis: Recent Discoveries in Cyprus (London, 1969)* in addition to a long list of previous works.

The Trustees of the Museum of Fine Arts, Boston, generously agreed to loan fifteen works from their splendid collection, and Dr. Cornelius C. Vermeule, Curator of Classic Art, selected the pieces, wrote the scholarly article in this catalogue and provided a great deal of very useful advice.

Dr. Hans A. Pohlsander, Chairman of the Department of Classics at Albany, originated the idea in the first place. He collaborated cheerfully and unselfishly with the Gallery Staff.

John Wisniewski installed the exhibition with the help of a fine group of student assistants.

Donald Mochon

Nancy Liddle

Francoise Yohalem

Directors, University Art Gallery

1) (cover) VOTIVE OR FUNERARY PORTRAIT OF A MAN. Graeco-Roman, Julio-Claudian Period. Height: 9 1/4". Limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. The bridge of the nose has been damaged. Otherwise, the condition is good.

He wears a diadem or wreath of rectangular rosettes in his hair. Traces of red paint are visible here. This hair is arranged in a typically Julio-Claudian fashion, a loose row of locks around the forehead and fairly regular groups of curls behind. The face bears some slight resemblance to a prince of the imperial family, perhaps Nero Drusus brother of Claudius (died 9 B.C.), but the man was probably a lesser mortal. He may have been a Roman official on Cyprus, or he may have been a prominent local citizen.

A similar head was found in a tomb of the necropolis at Golgoi, complete like the Boston Cesnola example and also with a hole in the bottom for fastening to something: see Cesnola, *Atlas*, I, pl. CXLV, no. 1147.

Sculpture of Cyprus:
An exhibition selected
from the collection of the
Museum of Fine Arts,
Boston.

University Art Gallery, State University of New York at Albany, October 13/November 17, 1974

Sculpture of Cyprus

Cornelius C. Vermeule

THE BACKGROUND. The general histories of ancient art hardly do justice to the monumental and the smaller sculptures of Cyprus in stone. Until recent years, this was partly because Consul Louis Palma di Cesnola brought so much of it to America in the 1870's and published, or at least illustrated, his findings so thoroughly at a time when Archaic Greek art of the mainland and the Aegean was just being discovered. America and Europe too were surfeited with Cypriote art, notably sculpture in limestone, before that art was ready to be appreciated by historians and the public alike.

The myriad votaries, large and small, mostly male but some female, from the indoor-outdoor temples and sanctuaries of Golgoi and Idalion hardly seemed to merit the critical acclaim accorded the Acropolis Maidens, the Rampin Rider, the Delphi Charioteer, or the Olympia pediments. John L. Myres' detailed, scientific *Handbook* of the Cesnola Collection in the Metropolitan Museum of Art was written on the eve of the First World War. This compact volume both put the entire art of Cyprus in its proper perspective and isolated, with illustrations, the masterpieces of Cypriote glyptic art in what remained by far the largest assemblage of Cypriote sculpture on earth. Part of the Metropolitan Museum's Cesnola Collection was sold at auction in the late 1920's, a healthy situation which enabled museums from Sarasota, Florida, to Seattle, Washington, to discover the beauty of Cypriote sculpture and pottery through the immediate pleasure of possession.



2



3



2) GODDESS OR VOTARY. Fourth Century B.C. or somewhat Later, Probably Hellenistic or Graeco-Roman Periods. Height: 10½". Hard Limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. The head, in good condition, has been cut off where the neck meets the shoulders.

Broken from a flat, essentially two-dimensional statue, this fragment comprises a veiled head and neck of a lady with hair arranged in a style of the fourth century B.C. She also wears a complex crown with a row of palmets above and rosettes below. Large, pyramidal earrings hang from each ear.

The timeless qualities of the head make dating difficult, whether in the Hellenistic or Graeco-Roman periods. The generally stiff and conventional, academic qualities of the face and its surrounding enrichments speak of a date when fourth century traditions were being revived in the Graeco-Roman world rather than perpetuated in early Hellenistic Cyprus.

The arrangement of the hair, upswept to a peak at the forehead, is like that of a number of statues of the period 350 to 270 B.C., including, with variations in detail, the "Themis" from Rhamnous: G. Lippold, *Handbuch der Archäologie*, III, 1, pl. 108, no. 1; or the Praxitelean Apollo Lykeios: M. Bieber, *The Sculpture of the Hellenistic Age*, figs. 22f. A so-called Aphrodite-Ishtar from Golgoi, an Eros on the left arm, shows the complete statue closest to the type projected for this head: Cesnola, *Atlas*, I, pl. CVII, no. 645. Another head of this type, from Arsos, is in the Larnaca Museum.



3) MAN IN A HEADCLOTH. Archaic Period, circa 520 B.C. Height: 9⅞". Grayish limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. The face has been somewhat damaged at the right temple. There is a heavy calcite (?) deposit over the worn surfaces, but otherwise the head is in reasonably good condition.

The headdress is arranged in the Egyptian fashion, and there are double earrings on each ear. This headdress is combined with the Oriental Archaic style in a bearded votary: Myres, *Handbook* . . . Cesnola, pp. 223ff., no. 1361; see also, Dikaios, *Guide*, pl. XIX, no. 2: from Arsos, 560 to 550 B.C.; and also Cesnola, *Atlas*, pl. III (from Golgoi), and the so-called "Egyptian" series.

4) MAN IN AN EASTERN HELMET. Archaic Period, circa 525 B.C. Height: 9". Limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. This light stone head, with its usual brown, crusty patina, is in excellent condition.

There is a groove running around the face, from ear to ear and below the lips. This would seem to suggest a slight beard. The headgear has a large top-piece and upturned side-flaps. He wears double-spiral earrings, and his hair falls braided in a heavy cloth, down the back of the neck and onto the shoulders.

Compare Cesnola, *Atlas*, pl. XLI, no. 263 (Golgoi); B. M., *Catalogue of Sculpture*, I, II, p. 33, no. C 54: Type 8, the Phoenician Votary. See also Cesnola, *Atlas*, pl. XLVIII, no. 286 (also from Golgoi), clad in a short tunic with a belt.

5) APHRODITE OR A VOTARY. Archaic Period, circa 510 to 500 B.C. Height: 7". Limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. Head, neck, and the very start of the shoulders remain; the sculpture is in generally good condition.

See B. M., *Catalogue of Sculpture*, I, II, p. 52, nos. C 112 to C 114, figs. 73-75, dated 500 to 470 B.C. (Type 15: Ionian Votary).

MODERN SCIENTIFIC ARCHAEOLOGY IN CYPRUS. In the 1920's and especially the 1930's came the various scientific expeditions conducted under the auspices of the Cyprus Government Antiquities Service. Those most concerned with sculpture were sponsored by the Swedish government and its cooperating universities. Their work at Vouni, Mersinaki, Soloi, and elsewhere in the northern and central parts of the island led to a series of monumental volumes in which the chronology of Cypriote sculpture from 600 B.C. to late Roman times was put on a scientific footing, based in the main on stratification, that has remained the touchstone of all studies to the present day.

At the same time members of the Antiquities Service, or the Department of Antiquities as it came into its present form following the constitution of the Republic of Cyprus in 1960, were adding to our knowledge of Cypriote sculpture through excavation, rescue operations, purchases from chance finders, gifts from concerned citizens, and, most important of all, regular publication in Departmental and overseas journals. One of the basic handbooks, the late Porphyrios Dikaios' *Guide to the Cyprus Museum*, appearing in several editions, put the works of art collected and preserved on the island into the now well-confirmed aesthetic framework. Vassos Karageorghis' publications, reports and catalogues, of the Greek to proto-Byzantine marble, limestone, and bronze *Sculptures from Salamis* and the sculptures in his own and Kyriakos Nicolaou's archaeological newsletters in French, British, American, and, naturally, Cypriote journals, not to mention Ino Nicolaou's yearly report on inscriptions (mostly on stone), have built handsomely on a tradition initiated by A. H. S. Megaw and T. B. Mitford in the years following the Second World War.

THE EXHIBITION. Cypriote sculpture can be highly sophisticated, the best statues in the 520's to 490's rivalling work in Athens or on Samos, and at Miletos or Ephesos. At the same time, Cypriote sculpture can be extremely simple, with a rustic thread running alongside the best throughout the Archaic and so-called sub-Archaic periods. The art is unmistakably Greek, with Egyptian, Assyro-Phoenician, and Persian trappings befitting a people who enjoyed sporadic political and close commercial contacts with persons from nearby areas of the Eastern Mediterranean.

Archaic. The fifteen examples selected here come mainly from one of the first collections which Consul Cesnola sold to an American institution. The Egypt Exploration Fund produced the first or oldest example, and the Hellenistic or Graeco-Roman alabaster-marble Aphrodite or a fountain nymph appears to have been a gift from L. P. di Cesnola to Charles Eliot Norton. The sculptures span almost the entire history of Cypriote limestone sculpture from the Daedalic-type goddess (Aphrodite) or votary imported into the Greek trading colony at Naukratis in Egypt in the first half of the sixth century B.C. to a votive or funerary head of a man of the first century A.D., the Julio-Claudian period, from the large necropolis at Golgoi (Athienou).



6) APHRODITE OR A NYMPH. Graeco-Roman Period. Height: 6 $\frac{7}{8}$ ". Crystalline marble, probably from the Greek Islands. Gift of the Misses Norton to the Museum of Fine Arts, Boston. Said to have belonged to L. P. di Cesnola. A pencilled note on the broken-off bottom reads "Cyprus 1870". What remains is in good condition, the damage to the base and the loss of head and most of the neck not affecting the surfaces.

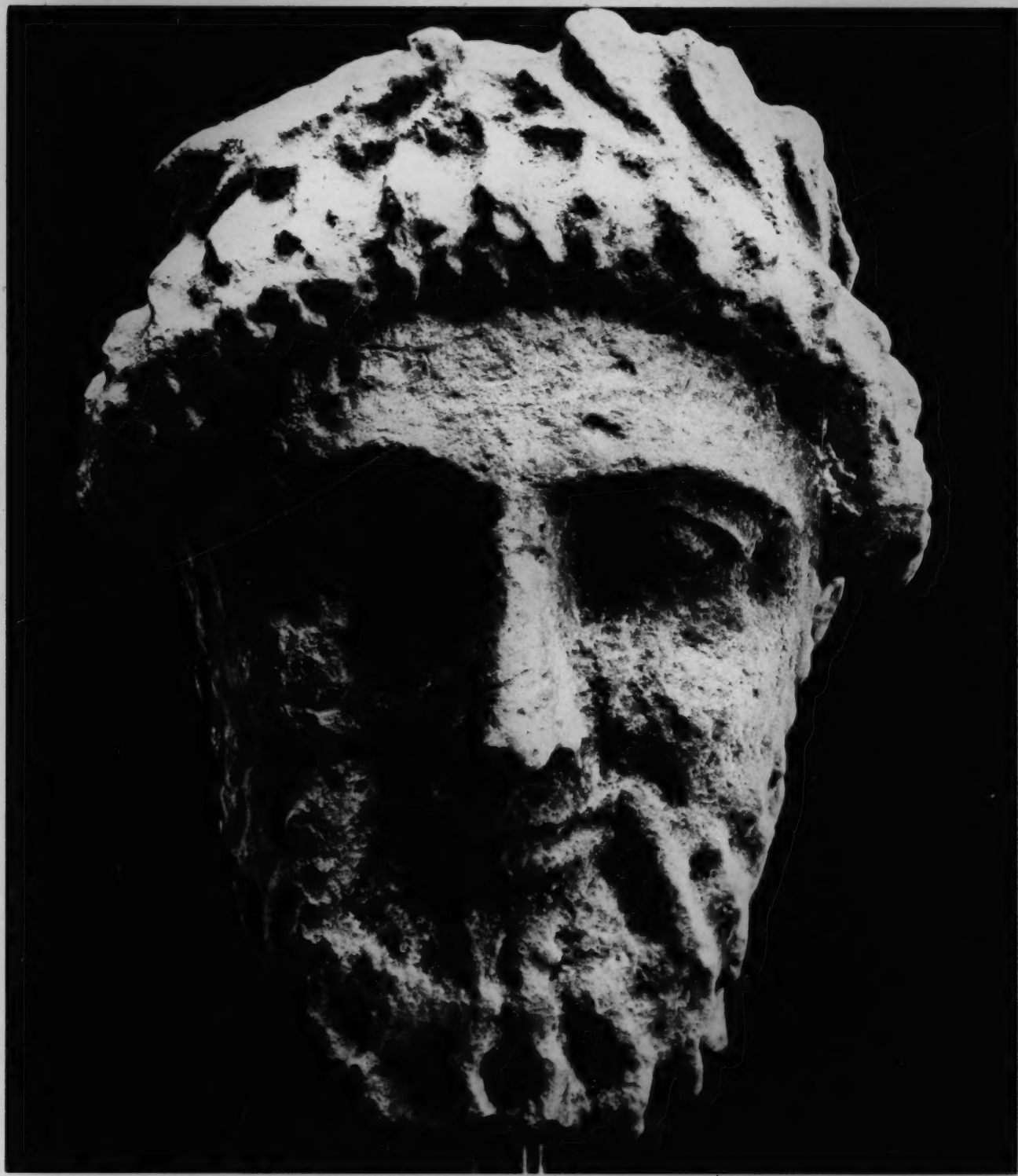
She holds the end of her tresses in the right hand and the corner of her drapery in the lowered left. The drapery falls down in zigzags to an amphora on a rock (?) beside her left foot. The pink paint is to be seen extensively on the drapery and also on the buttocks and in the groin.

For a compilation of related figures, popular throughout the Greek imperial world, see H. Riemann, *Kerameikos II*, Berlin 1940, pp. 117-119, under no. 172, pl. 37.

7) PRIEST OR VOTARY. Classical Period, circa 470 to 460 B.C. Height: 10 $\frac{3}{4}$ ". Limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. The contrasts between the right and left sides of the head are extreme, but, despite what appears to have happened to this sculpture, or perhaps because of what has happened, it has survived as a very powerful statement of purely Cypriote classical art.

Despite the damage seemingly brought about by wear and water, this wreathed, bearded head has considerable individuality in addition to its conventional strength.

Compare Cesnola, *Atlas*, I, pl. LXXXVI, no. 569 (found at Golgoi) = Anderson Galleries Sale, 30, 31 March 1928, p. 73, no. 294: a "late rendering of an early type" dated 350 to 300 B.C.; also Cesnola, pl. LXXXII, no. 539.





8) FEMALE VOTARY. Archaic Period, perhaps circa 575 B.C. Height: 9¼". Limestone. Gift to the Museum of Fine Arts, Boston, from the Egyptian Exploration Fund. From the Temple of Aphrodite at Naukratis. The fragment is broken across the neck and through the body; part of the left arm is also missing.

The lady (priestess, or even Aphrodite herself?) has three groups of braided tresses falling on her shoulders either side of her neck. There are also the ends of five braids on the back of the body, at the shoulders. Her jewelry comprises a choaker with a pin or stone pendant in the center and a necklace of beads with a pendant also in the center, aligned directly below the "tassels" of the choaker. She wore a long garment and a mantle around her upper body, its folds being visible under the right arm. Her left arm was at her side. Her right hand holds a dove, an offering to Aphrodite; against her mantle below the breasts.

For form, style, jewellery, position of the arm holding an object, compare the upper part of a limestone statue from Arsos, dated 600 to 550 B.C., in the Cyprus Museum: P. Dikaios, *Guide*, pl. XIX, no. 1. For a later, more elaborate version of the figure, see Cesnola, *Atlas*, pl. XC, no. 588. Two similar statuettes are among the sculptures from the Temple, or Temenos, of Aphrodite in the Brit-

The helmeted heads, big and small, of the second half of the sixth century form foils to the likenesses of Macedonian rulers of the third century, when Cyprus was part of Ptolemaic Egypt and her changing overseas dependencies. The elegant Kore with diadem and long tresses, fragment of a statue, gives a typical view of Cypriote female beauty in the late Archaic tradition. The large head of a bearded priest or votary, of conservative sub-Archaic mien, falls into the period from 500 to 450, when the Cypriotes were more than ever receptive to artistic impulses from the Aegean but were also involved politically in the mainland, Aegean, and Asiatic Greek efforts to roll back the power of the Persian Empire.

Classic. The head of Aphrodite or a priestess, wearing an elaborate diadem and carved in the tradition of Athenian sculpture in the generation before Praxiteles, belongs to the age when King Evagoras of Salamis had led his kingdom to a pan-Cyprian brilliance. This Classical renaissance, and its continuing aftermath, occurred at the time when the Persians reasserted themselves militarily only to fall within a generation to Alexander's admirals and their own pan-Hellenic plans for Cyprus. The Classical period in Cypriote sculpture is by far the hardest to define chronologically, because it is pressed downwards by the sub-Archaic creations at its upper limits and upwards by the proto-Hellenistic at its lower extremity.



ish Museum: B. M., *Catalogue of Sculpture*, I, I, pp. 194-196, nos. B 458, B 460, figs. 234 and 235. Where preserved, their hair is arranged in an Egyptian headcloth rather than in braided tresses.

9) YOUNG MALE VOTARY. Hellenistic or Graeco-Roman Periods. Height: 30-11/16". Limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. Head, most of the neck, parts of the feet, and the edges of the plinth have been broken away. The surfaces are covered with a crusty, brown, calcite patina.

The young man was presumably set against a wall or flanking a roadway, for the statue has a flat back. He wears a chiton and ample himation, the latter arranged so as to create a fold about the middle. The right hand holds a vase, and an uncertain object, a jar or pyxis, appears in the left.

Compare J. L. Myres, *Handbook . . . Cesnola*, pp. 185f, no. 1201: termed "Hellenistic Style after 300 B.C."; also the following in Cesnola, *Atlas*, pl. CXVI, no. 842 (from Golgoi); pl. CXX, no. 878 (also Golgoi); no. 872 (sanctuary of Apollo Hy-lates at Kourion); and no. 1027 (Golgoi).

10) MAN IN FULL DRESS. Hellenistic or Graeco-Roman Periods. Height: 13 7/8". Limestone. Purchased by the Museum of Fine Arts, Boston, from

General di Cesnola. Head and neck are broken away, and a break through the lower limbs and ankle has been rejoined. The surfaces are good.

He stands on a sloping plinth and wears a himation with full, ample folds, the end hanging from the left shoulder and grasped by the left hand. A long tunic or chiton appears below this mantle; it extends from the neck to the ankles. The lowered right hand holds a folded, flattened wreath. The back is unsculpted but is not unfinished.

The figure is Hellenistic in concept especially as to the post-Pergamene heroic twist to the body and swirling of the drapery. The workmanship is rustic and derivative enough that the statuette could well date from the first century and a half of the Roman Empire.

Compare, generally, with head preserved: Cesnola, *Atlas*, pl. CXX, no. 871, from the temple of Apollo at Kourion; and no. 878, from Golgoi, a branch (?) in the right hand. This figure is similar to the grander, better prototype which is pl. CXXVII, no. 921, also from Golgoi.

11) WOMAN IN EASTERN ARCHAIC GARB. Archaic Period, circa 460 to 430 B.C. Height: 12 1/4". Limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. The head and the feet, with the plinth, have been broken away; the flat, two-dimensional figure has also been broken

across the thighs and rejoined. Otherwise, the surfaces are good, as described below.

She wears a long tunic with short sleeves and a long, tight mantle or himation with a zigzag (or lozenge) pattern painted both on the broad expanses of the garment, and on the folds or borders of the carefully arranged material. She holds a situla (?) in the lowered left hand.

Compare Cesnola, *Atlas*, no. 204, pl. XXXI (from Golgoi).

12) MAN IN NEAR EASTERN DRESS. Archaic Period, circa 520 B.C. Height: 12 3/8". Light limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. The head is broken away, and one side of the body has been badly damaged. Surfaces and the plinth are chipped or worn away. Otherwise all the figure's details and extremities are preserved; damages seem minimal from a frontal view.

He wears a long tunic with short sleeve(s) and a mantle which covers both shoulders and his right side, the right arm being held as if in a sling. The left arm is held tightly against the side. The bare (?) feet are planted firmly, side by side, on the small, rectangular plinth.

The forms of the body match the flatness of the drapery. Compare Cesnola, *Atlas*, pl. XLII, no. 276, from Golgoi.



Hellenistic and Graeco-Roman. Aside from the highly idealized portraits of Ptolemy III Euergetes and Berenike, which were part of the shift in emphasis from cults of Zeus or Baal and Aphrodite or Astarte to complementary worship of the Macedonian Ptolemies, the Hellenistic sculptures follow a pan-Mediterranean pattern. Cypriote materials and individuality of faces, unusual jewelry where appropriate, and flatness of form, seen often in profile, still characterized the island's art. But, as the lifesized statue of the boy with the offering-jar in hand shows, the Cypriote votive or commemorative statue is now like those draped figures found elsewhere in the Greek and Roman worlds. The same relationship is almost true of the Julio-Claudian votive head, which could be paralleled in Syria, or North Africa, or even the *colūbaria* of Rome, although here face and form are unquestionably Cypriote.

Epilogue. Cypriotes of 525 B.C. in Egyptian headdress are, in sculptural terms, no less Archaic Greeks than the Kouroi of the Aegean islands. The thin limestone votaries in Eastern dress or in himation and chiton, and their counterparts in Archaic Ionian garments, with imaginative painted hems and zigzag patterns, begin a long tradition which culminates in the Byzantine art of the island, from dedicatory statues to elegant stucco reliefs. The thin, breakable striations of limestone gave reason for a Cypriote sculpture that was linear and vertical (there are few major seated sculptures in Cypriote art), but the control exercised by this material came to be a perfect answer to the dematerialized anti-Classicism of the Late Antique world.

It is thus, when we survey a millennium of Cypriote sculpture, we find the artists of the island as creative in the age of Constantine the Great as they had been in the days of Athenian Peisistratos and the Greeks from Ionian Persia.

■ Dr. Vermeule graduated from Harvard after service in World War II, studied at the Fogg (MA) and then at University College, London (PhD), where Dr. Vassos Karageorghis was a fellow student. He taught at the University of Michigan (Fine Arts) and Bryn Mawr College (Classical Archaeology) before coming to the Museum of Fine Arts as Curator of Classical (Greek and Roman) Art in 1956. Since then he has also taught at a number of institutions, including Smith College, Boston University, Harvard, and Yale, and has written books and articles in various aspects of archaeology and the fine arts. His latest work, with Norman Neuerburg and others, was a *Catalogue of the Ancient Art in the J. Paul Getty Museum* (1973). His wife, Emily T. Vermeule, has collaborated with Dr. Karageorghis in work on Cyprus, notably excavation of a Bronze Age site (Tombha tou Skourou) near the Bay of Morphou.



13



14

13) PTOLEMAIC KING OR OFFICIAL, PROBABLY PTOLEMY III Euergetes. (246 to 221 B.C.) Hellenistic. Height: 13". Limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. Nose, lips, and chin have been damaged slightly. The neck is broken through on a fairly even line. The surfaces are covered with a crusty brown deposit.

This strongly modelled, over-lifesized head from a votive or commemorative statue seems to be an ideal, generalized likeness of the Macedonian ruler of Egypt, Cyprus, and other, substantial parts of the eastern Mediterranean world, Ptolemy III Euergetes (246 to 221 B.C.). The head in profile catches something of that King's plumpness below the chin, as manifested on his fairly large series of coins and those of his dynasty successors. He wears a precisely-carved garland of laurel leaves which meets at the top of the head.

Several Cypriote limestone heads and statues in the British Museum offer similarities and have been dated in the third and second centuries B.C. Where preserved, the statues are draped; see B. M., *Catalogue of Sculpture*, I, II, pp. 69f., especially nos. C. 173, C. 183, C. 198; heads like these have been identified as Demetrius Poliorcetes or probably Ptolemy II (fig. 115) at the close of his reign, 260 to 250 B.C. A number of idealized portraits in the Metropolitan Museum of Art fall into the category of potential likenesses of the powerful and far-ranging Ptolemy III: for instance, J. L. Myres, *Handbook . . .*, Cesnola, nos. 1316, 1346, 1342, and possibly no. 1341.

If these statues were dedicated in shrines and sanctuaries as evidences of the Macedonian Hellenistic ruler-cult, particularly the cult of the Ptolemies, they may have soon lost their original iconographic relationship to a specific ruler and become, in time, general symbols of Ptolemaic power and divinity.

14) MAN IN A NEAR EASTERN HELMET. Archaic Period, circa 520 B.C. Height: 6 7/8". Limestone, light color. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. Although broken off at the start of the shoulders, the head is in excellent condition, with only a few minor dents or chips missing.

The helmet has a large top-piece and cheek-flaps of proportionate size which are turned up against the sides. The hair is caught up into a series of braids, contained in a cloth on the back of the neck. The ears are adorned with small, nearly-circular earrings.

Compare generally, B.M., *Catalogue of Sculpture*, I, II, p. 34, nos. C. 62, C. 63, (Phoenician) Type B.

15) (back cover) BERENIKE II, WIFE OF PTOLEMY III (246 to 221 B.C.), Hellenistic Period, or Perhaps Graeco-Roman Period. Height: 5". Limestone. Purchased by the Museum of Fine Arts, Boston, from General di Cesnola. The nose is damaged, and the surfaces have a crusty brown patina.

She wears her himation drawn up as a veil over her head, in the manner of a Hellenistic Queen. It fits closely to her head, leaving only the hair over the forehead exposed. This hair is drawn back in tight groups of strands or waves, almost resembling a "melon" hair style.

The work is of good, primitive quality, particularly strong in the profile. Compare, although this head is more poetic, Cesnola, *Atlas*, I, pl. CXLIV, no. 1136, said to come from the necropolis of Golgoi. For a whole statue from the ruins of Golgoi, see Cesnola, *Atlas*, pl. CXVIII, no. 355, B. M., *Catalogue of Sculpture*, pp. 117-124, especially p. 119, no. C. 354, fig. 191, assigns names of queens to these; e.g., "Bernice I". Since there seem to have been so many cult likenesses of Ptolemy III in the shrines of Cyprus, it seems only natural that a royal female found fairly often in similar situations should be his wife, Berenike II.

